
The AMERICAN SHORTHAND TEACHER

*A Magazine for Teachers of Shorthand and
Other Commercial Subjects*

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Training Your Typists for the State Contest

By Esta Ross Stuart

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HOW long before the State Contest is to take place do you begin training your students for the event? There are as many answers to this question as there are schools which enter students in the contest. Training for the State Contest should commence on the first day of the semester at the moment that the student takes his place in front of a typewriter for the first time. Every student in the typing classes should have this privilege because he will receive invaluable training for business if he is trained to win in a contest.

Successful performance on the day of the contest depends absolutely on the accuracy and rapidity of the automatic responses of the student in the manipulation of the machine. Perfect automatization is the result of thou-

sands of accurate, rapid repetitions of the same thing. The enthusiasm of the instructor and the incentive which actuates this repetitive practice has much to do with the length of time that it requires to make these responses automatic.

Contest Preparation Strong Power for Motivation

The high school student knows nothing about automatic control, but he does love sports, he does have school spirit, and he does know that all the world—especially his school world—loves a winner. He responds readily to a challenge to good sportsmanship, he is happy to make the special effort if it will raise the standard of work done by his school, whether

it is in a contest or in the classroom. He will work hard to be a member of the class that will "beat the record" of some previous class. More than ninety per cent of the typing students in a school will try hard for a place on the State Typing Team if they are given the opportunity. The student who has gone out for athletic sports enters into the spirit of "training for an event," at once. The student who has not had the physical strength to enter athletics, nor the courage to face the public in debate and dramatics sees in this activity a chance to take his place among his fellows and share in school affairs. Here then, in preparation for the contest lies a great power for motivation with the beginner. It inspires him to strive to become an expert operator. He takes criticism well because of this attitude, and any praise which the instructor may carefully bestow upon him makes him eager to improve on his last performance.

Arrange Demonstrations by Last Team

If it is possible, the instructor should bring into the classroom some of the members of the last School Typing Team, especially if they are returning to the next State Contest as a Second-Year Team. She should arrange to have them demonstrate the simple processes with which the beginner is struggling. When they have demonstrated the operation of inserting and removing the paper several times in rapid succession, let them rest while the class makes a new trial. It is surprising to note how much harder they will try to perfect this operation than they did when their instructor so carefully showed them the process.

Follow this with a demonstration of rhythmic return of the carriage in a few one minute tests. Then let the class try their simplest drill, while they strive to improve on their manipulation of the carriage.

Let the third demonstration be five minutes of rapid writing to show what beauty and skill there is displayed in a correct touch. Always follow this rapid demonstration with a slow demonstration, writing at the rate of about twenty words a minute. This will show the beginner how it is possible for him to acquire this touch which means beauty, accuracy, and speed. Let the whole class try it, right then and there. Use a simple drill. The Contest Team should write a line of it to "set the pace." Then let everyone try writing with the Team. Even the most awkward student will respond readily to this suggestion to write with the Team. He will voluntarily assume a better sitting position. The wise teacher will be quick to take advantage of this mental attitude and will fit in a word of encouragement between her criticisms of his faulty technique.

First Month the Most Important

Habits which are formed during the first week of training may make or spoil an expert operator. The first month is the most important of all the months of his training. The instructor should not be over-anxious about the accuracy of the copy written during this first training period. The emphasis should be placed on technique, and the element of worry on the part of the student should be reduced to a minimum. As soon as the student feels at home with this new machine, the perfect copy will follow as a natural result of this training.

Make Training Intensive

Since every student in the class is encouraged to strive to make the Team all of the work of the class must be intensive. All class work must be done with perfect concentration from the beginning. The work periods should be short and should be followed by a shorter period of absolute relaxation. A ten-minute work period followed by a two- to five-minute rest period is the most satisfactory. During this brief rest, every machine should be perfectly quiet. The teacher can use this time to give an explanation, make an announcement, or even tell a good story, but it must be a period of complete rest from the machine. This type of procedure permits of no dallying at the machine and instills into the minds of all students correct habits of work. Then the whole class should swing back into intensive work.

A Classroom Club Helps

In order to keep every student in the typing classes working to capacity, the teacher can form a classroom club with a mysterious name; as, WATC. This can usually be done about the 12th or 15th week of the First Semester in schools where students have one forty-five minute period of typing a day. Post the name of the club and the names of the members on the bulletin board. Limit the number in the club to the maximum number of students you can take to the Contest. Let us say that this number is ten. Tell these ten students what WATC means—WIN A TROPHY CLUB—but tell them that they must not divulge the secret of the name. Announce to the class that the ten members of the club are the ten students in Typing I in their school who, during the last week, wrote with the highest percentage of accuracy above twenty-five words. All tests should be on new matter, which is written and checked according to International Contest Rules, no credit should be given for

any work which contains more than one error for every two minutes of writing.

It should be made clear that membership in this club is likely to change every week. Each week the ten students writing with the highest percentage of accuracy will compose the club and the State Contest Novice Team will be composed of the students who can keep their places in the club for the greatest number of weeks. The rate requirement should be gradually raised as the stroking rate of the class increases.

Accuracy from the Start

It is possible to train writers who consistently write with accuracy from the beginning. If a piano teacher permitted her students to play their scales any way they pleased for the first two or three months and then suddenly laid out a plan for wholesale "error elimination" practice, we would think she was very inefficient. It is just as inconsistent to use such a method in typing. The type of work given the student should develop accuracy with speed from the beginning.

Berkeley High School students have learned to value accuracy so highly that they would resent having any student represent them at the State Contest who did not write consistently with less than eight errors, even when writing in preliminary contests. Last year in this school there was a rapid writer trying out in the finals. She was an accurate writer in the classroom but always lost her head in demonstration work, so that in every demonstration test she always exceeded the "limit of errors." This became a cause for worry on the part of members of the student body, especially members of the representative council. They called on the instructor to talk over with her the danger of her procedure in this matter. They said, "But we understood that our Team was going to try to write with an average of five errors or less, this year. Don't you think we better play safe?" The average of errors for their Team in the 1927 State Contest was four.

Seven Points Basic in Choice of Team Members

I have seven points on which I rate students when I go to choose my Team. I am arranging these in the order of their importance.

HEALTH

I place health first. The contest is one which demands endurance, and it matters not what the possibilities in speed may be, the operator is likely to fail in the final test if he is not physically fit.

TEMPERAMENT

Did you every try to make a winner out of temperamental Mary? She can write won-

derful tests, *sometimes*. Today you think she may be able to break a world record, but tomorrow she is *so excited* over the swimming meet that she cannot write. The day after she is peeved over something and cannot concentrate on her work. Leave her off, there may be a swimming meet on the day of the Contest or she may get peeved at the Contest Manager.

ABILITY TO PLAY THE GAME TO THE FINISH EVEN AGAINST ODDS

Watch this type of student. This spirit will carry him through all the slumps that are bound to come in training for a State Contest. This spirit will make him a winner though a loser. Give him a place.

WILLINGNESS TO DO TEAM WORK

Jane is the best writer in the class but all at once she seems to lose interest. Inquiry brings to light the fact "that she cannot write well because a classmate is writing within four or five words of her rate and she can no longer be positive that she will lead her class." Unless she can change her viewpoint, she will not "make good" on a Team.

WILLINGNESS TO OBSERVE REGULAR ATHLETIC ACTIVITY HEALTH RULES DURING THE LAST WEEKS OF TRAINING

When the student is offered a place on the team, he is told that he will have to observe regular Training Rules for one month before the contest. He will sign up with the Gymnasium Instructor and will report regularly to him or her, on his strict observance of the rules. Most high school teachers are familiar with athletic training rules, which require plenty of sleep, exercise in the fresh air, and a wholesome diet. The Team which has the most poise on the day of the Contest will win and the student who has fortified himself in this way will be able to write a test which will be a credit to his training, even though he may not win a first place.

CONSISTENT ACCURACY

By consistent accuracy I mean that at least three out of every five 15-minute tests which the student writes will not contain more than 7 errors.

SPEED

This is the last point on the rating scale. The speed need not be so high if the student passes the other requirements with a good rating. Speed will take care of itself if the student practices intelligently.

Train Contest Teams in Group by Themselves

In schools which have single 45-minute typing periods, the students chosen for the Contest Teams should be scheduled for one addi-

tional period of typing in the Second Semester. In our high school, students are scheduled for this extra period in the room where I have Typing Practice, the last period in the day. The Novice and Second-Year Teams work together. We use this period because when we wish to give a demonstration or engage in friendly competition with another school it is not necessary to take the students from regular classes. They *never* work after school and they are not given any instruction outside the 45-minute period set apart for that purpose. Operators grow stale from long hours of mediocre practice.

Study Each Operator Individually

The instructor should now begin to give each operator a certain amount of individual attention. She should also teach each one to make a study of himself. Each operator should determine from this study just how long he can work intensively without fatigue; how long it takes him to "warm up"; the amount of benefit he derives from each of the different types of drills; what combinations cause errors or retard his speed; the kind of preliminary practice which best prepares him for a test; what mental preparation he needs to secure the concentration necessary to write an accurate test; how much sleep he should have to make him certain of perfect poise; how long after eating can he do his best work, and what kinds of food he ought to avoid.

Drills

There should be a short drill period each day in which all the operators write the same drill at the same time. A ten-minute drill to snappy music is very beneficial. The different types of drills should be rotated in this practice to make sure that nothing is omitted—long words, alphabetical sentences, right- and left-hand words and sentences, difficult combinations, capital letters, the one thousand commonest words, the most frequent combinations, etc.

Tests

Once a day the whole group should take a 15-minute test, together. They should sit facing each other as they will sit in the contest. The teacher should make a careful study of team mates, and shift the operators until each sits opposite the one with whom he can write best.

Teach Confidence and Poise

If the instructor has been careful in her choice of operators, she will have faith in them and will inspire them to have faith in

themselves. They will have confidence in her judgment and their faith in her and the assurance which they have of her trust in them will give them poise when the final test comes. She must keep their feet on the ground but never discourage them. During the last month before the contest, they should write demonstration tests before any audience that can be collected—study hall groups, or regular typing classes. It will take six demonstrations, at least, to insure good poise.

The Last Week of Training

On Monday of the last week of training, the operators should be told that their hardest work is over, and that they are expected to make no effort to further increase their speed. They will just write for the joy of writing during this week. Make them as free from worry and keep them as quiet and happy as possible. Our Teams give a final demonstration on Wednesday before the Saturday on which the Contest takes place. Their tables and machines are moved into the beautiful lobby of the Main Building. They give a short demonstration during each of the three lunch periods. Students come and go as usual, stopping in groups to watch, to comment, or to ask questions about the members of the Teams and the Contest. This is a splendid test of their self-control. When they have passed this final demonstration they feel that they can write anywhere under any conditions.

On Thursday, they follow their regular routine. Friday morning, their machines are fastened on the bases, ready for transportation. Training is over. They do whatever they please, except type. Occasionally an operator wanders into the office and longingly touches his machine. "How I would love to write. I know I could write a good test," he says. He is deprived of the machine for just this purpose—that his fingers may be tingling to write a good test at 2 o'clock, tomorrow. Any "last advice" should be given at this time. They are never excited by being told that they "just must win." They are reminded that their school wishes only the assurance that they will exemplify a dignity that is becoming to its representatives and just write their best as they have been doing daily for a month. Last, but not least, each decides on what kind and how much food he is going to eat at lunch, tomorrow.

The Day of the Contest

If it is possible to do so, the instructor should see that her machines are on the tables and in good condition before the Teams are taken

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Shorthand and Typewriting Fulfill the Cardinal Principles of Secondary Education

By C. F. Hainfeld, M. A.

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LITTLE attempt has been made to justify the including of shorthand and typewriting in the high school curriculum other than on strictly vocational grounds; chiefly because, in this age of business, they have more than amply fulfilled their primary aims as vocational subjects. Indeed, they bid fair to place the onus upon subjects less vocationally useful, and to set up a standard of acceptance in the high school curriculum radically different from the standards of a generation ago.

Twenty-five years ago the chief objective in the high school curriculum was toward a comprehensive but general training, commonly referred to as "formal discipline." "It was contended that the study of certain highly organized school subjects, such as mental arithmetic, English grammar, algebra, geometry, and Latin grammar would result in training the mind so that one would be more efficient in doing other types of work."¹ But beginning about 1890, says this same authority, "this point of view was vigorously attacked, with the result that there was a general reaction from the doctrine of formal discipline. Since 1900 there has been a definite tendency to emphasize the character of content of the subjects taught in our schools and to make it practical."²

Objectives of Education

With this fermentation in the minds of our educators, in an effort to meet the changing conditions in our educational needs and to fix a standard, the National Education Association in 1918 appointed a commission on the Re-organization of Secondary Education. This commission set forth as the main objectives of education:

1. Health
2. Command of Fundamental Processes
3. Worthy Home Membership
4. Vocation
5. Citizenship
6. Worthy Use of Leisure
7. Ethical Character²

It is my purpose to show that shorthand and typing not only are technically vocational subjects but that they are justified in the secondary

school curriculum because they fulfill one or more of these objectives, formulated by the foregoing committee.

Knowledges, Habits and Ideals

Before doing so, the terminology employed by the commission must be made more specific. The commission in its reports stated that, "Education in a democracy, both within and without the school, should develop in each individual the knowledge, interests, ideals, habits, and powers whereby he will find his place and use that place to shape both himself and society toward ever nobler ends."³

Many writers consider ideals and interest as one, and they will be considered as such in this paper.

Knowledges, habits, and ideals are defined by Monroe as follows:

"Knowledges":—Under the head of knowledge we group those controls of conduct (abilities) that function in overcoming difficulties presented by new situations. We commonly refer to them as ideas, concepts, meanings, facts, principles, and laws. The distinction between specific habits and knowledge is primarily on the basis of the type of situation for which a response is provided. If the situation is familiar and the person possesses a ready-made response, the control of conduct is called a specific habit. If the situation is new, that is, if it presents a problem to be solved, and a response is manufactured by reflective thinking, knowledge is the name given to the controls of conduct that function. A supplementary concept of knowledge is furnished by the statement that 'knowledge implies organization while information may mean mere scattered scraps of knowledge.'

"Specific Habits":—Under this head we place all those outcomes of learning activity that function as automatic or largely mechanical controls of conduct. Memorized names, dates, events, and other facts belong to this class. In addition there are many habits that provide automatic motor responses. Examples of these are found in handwriting, the speaking of a foreign language, athletics, music, typewriting,

1. Monroe, Walter S., *Directing Learning in the High School*, p. 73.

2. United States Bureau of Education, *Bulletin 35, 1918, Cardinal Principles of Secondary Education*, p. 10-11.

3. United States Bureau of Education, *Bulletin 35, 1918, Cardinal Principles of Secondary Education*, p. 9.

etc. The significant characteristic of specific habits is that they provide ready-made responses to familiar situations."

Ideals—An ideal may be thought of as a general pattern to which conduct will conform in a variety of situations. Ideals have been described as 'master ideas.' In addition to the intellectual element, the idea, there is an emotional element, which adds power in controlling conduct. Neatness, honesty, patriotism, loyalty, altruism, and accuracy are names for certain common ideals.⁴

How Shorthand and Typing Fulfill Objectives

The outline which follows indicates some of the knowledges which may be developed, habits which may be built and ideals which may be inculcated to fulfill these objectives as established by the Commission on the Re-organization of Secondary Education:

A. Vocational

1. To develop in the pupils a thorough knowledge of the
 - a. Principles of the shorthand system (Review of Principles)
 - b. Mechanics of taking dictation
 - (1.) Proper position at desk
 - (2.) Proper method of using shorthand notebook
 - c. Mechanical use of the typewriter
 - d. Proper arrangement of transcription
2. To build the necessary habits in
 - a. Taking of dictation (coördination of the spoken word with the correctly written shorthand outline)
 - b. Application of the principles of the shorthand system in taking dictation
 - c. Reading back of the dictation materials
 - d. Arrangement of the transcription
 - e. Rapid transcription
3. To inculcate the ideals of
 - a. Neatness in taking shorthand notes
 - b. Neatness in arranging of the finished transcription
 - c. Neatness in typewriting
 - d. Accuracy in taking shorthand notes
 - e. Accuracy in typewriting of the transcription
4. To develop the power, through as near business situations as possible, in the use of the above knowledges, skills, and ideals as a finished stenographer

B. Citizenship

1. To develop in the pupils a knowledge of the duties of citizenship
 - a. Through the dictation of articles on citizenship and government in shorthand
 - b. Reading of articles on citizenship and government in shorthand
 - c. Copying of articles relative to citizenship on the typewriter
2. To build the necessary skills in citizenship
 - a. Classroom organization such as to give the students an opportunity to build skills in citizenship by allowing as much self-government as possible
3. To inculcate ideals of
 - a. Honesty in government, respect for those in authority, respect for laws (by classroom situations)

4. Monroe, Walter S., *Directing Learning in the High School*, p. 30-31.

4. To develop a power of right citizenship living by means of the use of shorthand, the typewriter and through the class organization

C. Worthy Home Membership

1. To develop in the pupil a thorough knowledge of the duties and obligations of worthy home membership by
 - a. Dictation of articles that deal with worthy family activities
 - b. Reading shorthand articles of a nature similar to "a"
 - c. Copying of articles relating to worthy home membership on the typewriter
2. To build skills in the use of shorthand and typewriting for worthy home membership by
 - a. The use of the typewriter as an aid to better home living
 - (1.) Writing of letters pertaining to the home, writing checks and drafts for the home, copying and preserving of articles of interest from books and magazines
 - b. The use of shorthand in the home
 - (1.) Copying and preserving of articles of interest from books and magazines
3. To inculcate ideals of worthy home membership by
 - a. The dictation of articles on the place of the family
 - b. Dictating articles on respect for parental authority
4. To develop the power to live as worthy members of the home by means of the aims stated above

D. Worthy Use of Leisure

1. To develop in the pupil a thorough knowledge of a proper use of leisure by
 - a. Dictating from worthy books and magazines, for the use of leisure time and also give the pupils a knowledge of leisure activities
 - b. The reading of worthwhile articles in shorthand, thus developing the knowledge that the reading of shorthand is a worthwhile leisure activity; and also thus developing within the student a knowledge of worthwhile books and magazines for use in leisure activities
 - c. Copying on typewriter articles relating to worthy use of leisure
2. To build necessary habits in the use of shorthand and typewriting as a worthy leisure activity by
 - a. The reading of shorthand
 - b. Taking shorthand notes on public addresses on worthwhile occasions
 - c. Taking dictation of addresses and items of interest broadcasted over the radio
 - d. Taking shorthand notes on other classroom work, i. e.—History, Reading, English Reports, etc.

E. Preservation of Health

1. To develop in the pupils a thorough knowledge of the uses of shorthand and typewriting in the preservation of health by
 - a. Dictation of articles relative to proper health habits
 - b. Copying of articles on the typewriter dealing with worthwhile health habits
 - c. Reading articles on health activities
2. To build the necessary habits in proper health activities
 - a. Proper position when taking dictation
 - b. Proper position in the use of the typewriter
3. To inculcate ideals of health by
 - a. Dictating articles relative to proper health habits

- b. Copying articles on the typewriter dealing with worthwhile health habits
- c. Reading of articles on health activities

F. Command of Fundamental Principles

- 1. To develop in the pupil a thorough knowledge of fundamental principles
 - a. Spelling
 - b. Punctuation
 - c. Capitalization
 - d. Proper use of English Language
 - e. Penmanship
 - f. Reading—enunciation and expression (reading back shorthand notes)
- 2. To build habits in the fundamental principles
 - a. Spelling
 - b. Punctuation
 - c. Capitalization
 - d. Proper use of English Language
 - e. Penmanship
 - f. Reading—enunciation and expression (reading back shorthand notes)
- 3. To inculcate ideals in the use of fundamental principles
 - a. Develop ideals in the accuracy in spelling
 - b. Accuracy in punctuation
 - c. Accuracy in capitalization
 - d. Accuracy in use of English language
 - e. Neatness in penmanship

- 4. To develop the power to use the fundamental principles by means of the above aims

G. The Development of Ethical Character

- 1. To develop in the pupils a thorough knowledge of ethical character, by
 - a. Dictation of articles relating to honesty, cheerfulness, helpfulness, etc.
 - b. Reading of shorthand plates dealing with worthy traits of character
 - c. Copying on the typewriter articles on the development of ethical character
- 2. To develop habits in the use of worthy character traits by
 - a. Classroom situations, to develop honesty, cheerfulness and helpfulness, etc.
- 3. To develop ideals of ethical character by
 - a. Dictation of articles relating to honesty, cheerfulness, helpfulness, etc.
 - b. Reading of shorthand plates dealing with worthy traits of character
- 4. To develop power in character development by means of dictation of articles on worthy character traits and by the creating of classroom situations, which will develop these traits.

Suggestive materials of instruction to fulfill these objectives will appear in the next issue of this magazine.



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O. G. A. TEST COPY

The Iowa City Conventions

Report by L. C. Rusmisel

ONE of the most noteworthy meetings of commercial teachers of the year was held in the Senate Chamber of the Old Capitol Building at the University of Iowa March 15-16-17, 1928, the first day being given over to the National Association of Commercial-Teacher Training Institutions, the second and third being devoted to the Iowa Research Conference on Commercial Education. The untiring efforts of Dr. E. G. Blackstone have built up these organizations during the two years of their existence into institutions of national repute. Something like 150 college professors, high school commercial directors, and teachers were present.

Improving Commercial-Teacher Training

The Association was welcomed to the city by Dr. Walter A. Jessup, president of the University of Iowa. He took for his topic "The Improvement of the Training of Commercial Teachers." In recent years commercial work has come to its own until it occupies the highest plane and teachers are now required to receive the same general training as other teachers, with special training in commercial methods.

Its Status

The Status of Commercial-Teacher Training in the United States was the subject of Miss Ruth Hoadley, of the College of Commerce of the University. If lawyers and other professional men have special training, so should commercial teachers, who are training for the greatest of all professions—business. Commercial teachers should have a good, cultural background. However, the technical training requirements in different states should either be standardized or else adapted to the locality.

Special Studies

Mr. J. O. Malott, Specialist in Commercial Education, United States Bureau of Education, distributed a most interesting and informational mimeographed pamphlet and also used the stereoptican, and placed before the teachers facts that have been gleaned through his work. A dynamic program begins in the study of the demands of the office and store. The most valuable studies ever made are those of Stumpf

and Jones and several motor car companies. He also paid particular attention to Dr. Charter's study in commercial training. Throughout the Union a majority of commercial teachers now have special training in special state schools. From twenty-five to fifty per cent in the various states now have college degrees and the number is increasing rapidly each year.

Administrative Problems

Administrative Problems in the Training of Commercial Teachers was most effectively handled by Miss Ann Brewington, College of Commerce and Administration, University of Chicago. She outlined the policy of the University of Chicago along this particular line and cited that the content and technique required of college teachers in many instances is not practical, although it is becoming more so. General education plus specific training for executive, clerical, and vocational work is most essential. We should study the future of commercial-teacher training in order to make it more effective than at present, in which study such meetings as this are most beneficial.

Recognition of Significance of Commercial Education

George R. Tilford, department of Business Education, Syracuse University, discussed The Development of Proper Recognition of the Significance of Commercial Education. Every individual today is engaged in some sort of business. Business courses are supplying every human want. Changed commercial conditions make specific business education essential. Man must first learn to provide for himself before teaching others. Teaching should be practical. When education is separated from life processes, it becomes artificial.

Investigate Business Needs

Commercial work in the high school was eulogized by E. W. Pennell, head of the Department of Commerce, Western State Teachers' College, Kalamazoo, Michigan. High School commercial courses are today as never before being weighed in the balance by scientific study. The growth of the work has been phenomenal, despite lack of training of teach-

ers and the apathy of administrators and other instructors. The employer pays for what he gets, which constitutes the best test available. Training can only be measured by comprehensive research and investigation of business needs.

The Minnesota Survey

From the Far West came one of the most interesting of the speakers—Dr. F. J. Weersing, School of Education, University of Southern California. Dr. Weersing became noted last year through his survey of commercial training in the state of Minnesota, about which he made some comment. The prime object of this survey was to decide whether or not the states should require four years' college work in preparation of commercial teachers. As a result of Dr. Weersing's study, this requirement was made. State departments should not accept "something less" from commercial teachers. Their work is of the utmost importance and their qualifications, if anything, should be even greater than those of teachers not specializing in any particular line. Many states certificate commercial teachers upon their passing an examination in one subject. Some states do not allow even a college graduate to teach commercial subjects without this special examination, and his report to the Minnesota authorities led to the establishment of the high standard now in force there.

What Degrees for Commerce Teachers?

"What Degrees Should be Granted by Commercial-Teacher Training Institutions?" was the query of G. G. Hill, head of the Department of Commerce, State Teachers' College, Indiana, Pennsylvania, real teachers are the result of organized specialized training and not a by-product from the School of Business Administration. Teachers teach much as they were taught and not as they were told to teach. Schools now offer dozens of degrees, but since commercial education is an integral part of the greater school of Education, he would issue the degree of B. S. in Education to commercial instructors.

Standardize Training

The meeting was particularly favored by the presence of Mr. Earl W. Barnhart, Chief, Commercial Education Service, Federal Board for Vocational Education, Washington, D. C. He was often called upon to take part in discussions. He made a pleasing talk on the subject "Specialized Curricula for Commercial Teachers," advocating standard certification throughout the United States as well as standard courses. He would not make these uni-

form, however, except in grades governed by the size of the school. Metropolitan schools use specialization, while rural schools do not. High schools need to be classified by diversified courses. Specialization should be shaped by the occupation the student must follow.

Research Program

Some teachers' training colleges are almost national in scope. This is true of the Department of Commercial Education, Colorado State Teachers' College at Greeley, Colorado, which was represented by Dean A. O. Colvin, whose subject was "A Program of Research in Commercial Education." He paid tribute to the private business school, the pioneer and forerunner of all such training. Commercial work came into the high schools under the protest of superintendents, principals, and teachers. Generally, inadequately trained commercial teachers have succeeded beyond their fondest dreams—perhaps on account of the practical nature of their work. Training facilities for commercial teachers have been and are yet inadequate—the work is perhaps now only in its infancy. Superintendents and principals know entirely too little of commercial work and assume to know too much. The research method is now applied to every business activity and is the only definite way to get the facts. The best vocational education is the kind that prepares young people for a useful life.

Necessary Research for Commercial-Teacher Training

A similarly well-known institution is the State Teachers' College at Whitewater, Wisconsin, represented by the director of the Commercial Course, Mr. G. M. Yoder. "Needed Research for Commercial-Teacher Training" was his topic. There should be a greater study of social and economic backgrounds. The demands in particular fields contemplated should be definitely pre-determined. In his school they give particular study to the type of student and his adaptability to the work.

National Fraternities

National Fraternities for Commercial Teachers were discussed by George R. Tilford, of Syracuse University, and P. O. Selby, head of the Division of Commerce, Missouri State Teachers' College, Kirksville, Missouri, the headquarters of Gamma Rho Tau being at Syracuse and of Pi Omega Pi at Kirksville.

Officers Reelected

A short business meeting concluded the events of the day and the present officers were unanimously re-elected—Dr. E. G. Blackstone, President, Miss Ann Brewington, Secretary.

Convention of the
National Commercial Teachers' Federation
Hotel Baltimore, Kansas City, Missouri

December 28-30, 1927

(Concluded from the April issue)

Shorthand and Typewriting Round Table
Report by W. D. Wigent

NEW 1928 OFFICERS

CHAIRMAN: C. A. McKinney, High School, Winfield,
 Kansas

VICE-CHAIRMAN: W. C. Maxwell, High School,
 Champaign, Illinois

SECRETARY: Miss Laura Hubbell, South High School,
 Omaha, Nebraska

UNDER the guiding hand of Mr. Harry E. Asetline, West Commerce High School, Cleveland, the Shorthand and Typewriting Round Table held two sessions of most helpful consultation. The "twin arts" commanded equal attention, with practically every important teaching phase adequately presented. If an individual sought enlightenment on research, he found himself with sufficient data to undertake a task of wide proportion. If one entertained any doubt as to the value of contests, he was met by a logic almost irresistible. If one chanced to attend with the thought that "what is, was, and always will be," he found his conservatism completely put to rout. Again, if one held the attitude that the conventional procedure is the only reliable course to pursue, there was an opportunity to learn how even fundamentals can be revitalized and made capable of a more satisfactory expression in the daily routine. In other words, the meeting was a looking and stepping forward with the idea of securing better results through attempting better teaching.

Pointers From 30 Years' Experience

Interest was first centered upon a paper, *The First Lesson in Shorthand*, by Mr. Walter Rasmussen, Rasmussen Practical Business School, St. Paul, Minnesota. Mr. Rasmussen spoke as one thoroughly imbued with the subject—an enthusiasm which has been cumulative in its effect for many years. The speaker is among those who believe that even the cardinal teaching principles should be remagnetized to the degree that new viewpoints may be gained and a new premise from which students may

be trained and inspired. Touching the matter of general performance, Mr. Rasmussen said:

I do not want you to get the impression that my teaching consists largely of talking. My suggestion is "talk less and work more." I favor this because observation tells me that many of the younger teachers do not realize that the two major subjects in the stenographic course—shorthand and typewriting—require high skill in rapid execution which can be attained only by practice, and a great deal of that. This being the case, the ability of the teacher to secure results can be measured very closely by the amount of actual practice work that the students do in and out of class. If about 90 per cent of the allotted time is devoted to shorthand penmanship drills, and shorthand writing and reading, it is absolutely certain that the results will be satisfactory. The tendency to attempt to apply the theories and methods which are applicable to subjects that do not require high skill in execution is of doubtful value. This feature of the work would be understood better if every teacher of shorthand were able to write, say, 120 words a minute on solid matter—or even 100 words a minute. That would mean a great improvement in shorthand teaching in general, because teachers would then realize more fully than many of them do now the necessity of greater time and attention to actual drill in writing and reading.

In introducing a class to the subject of shorthand, I aim to get them interested and enthusiastic about the subject. I tell them of the inestimable value it has been to thousands and thousands of men and women, how it has helped others to high positions in every branch of business and profession, giving a number of illustrations. The young people who come for instruction, as a rule, are ambitious and take shorthand because they want to get a foothold in life, so they like to learn about the possibilities before them.

To present a subject to the best advantage one must have a good knowledge of it in a broad way, and so I endeavor to keep informed as to the history, development and progress of shorthand in general and read everything I can get about the particular system that I teach. This information is always a valuable reserve and can be worked in to splendid advantage from time to time.

Knowing that many students approach shorthand with fear and trembling on account of some ill-founded

and preconceived notion, I proceed to show how very simple it is—that it will take them less weeks to learn the new way of writing than it took years to master longhand, etc. I explain how logical and scientific modern shorthand is in comparison with longhand. For example, that to write "m" in longhand takes seven impulses of the pen while in shorthand but one, etc.; and while we have five letters with seventeen movements in "neigh," the same word in shorthand is written with two simple characters and two movements, making it less than one-eighth as complicated, etc. Again, while there is no way of knowing how to read or write the longhand word without memorizing it, after learning the simple alphabet in shorthand and a few rules, we can write any word in the language. That is why in longhand we depend largely upon memory while in shorthand upon reason. By having the class make up words from two or three shorthand letters, they will soon become intensely interested in the simplicity of a subject that a few minutes before appeared discouraging if not insurmountable.

I am a thorough believer in investigating and experimenting, as otherwise there would be no progress, but listening to a certain type of teaching I am inclined to believe that some are making a mountain out of a molehill. Unintentionally they make things seem more difficult than they really are. In my work, I am absolutely sure that I am using the best textbook for my purpose. I believe that I understand the plan and purpose of the author, and knowing that my students must refer to the text for a great deal of their practice and instruction, I believe also that it would lead to confusion if I should vary my instruction very much from that given in the text. So I have selected the best text I know and then have followed it.

Seriously, I find that it is easier to be a good teacher than a poor one. The easy-going, indifferent one will always have dull, careless students. They reflect the attitude of the teacher, and the saddest thing is that he does not know it.

In my teaching, I have from time to time experimented with different ideas and plans of presenting the alphabet and the principles, but I have always come back to where I started. My more than thirty years' experience with Gregg Shorthand has taught me that as far as that system is concerned, nothing special is gained by changing from the plan as laid down in the Manual.

As stated in the beginning, I have no panacea to offer. My aim in this discourse is to emphasize a few simple but important things in connection with the teaching of one of the most valuable and fascinating subjects that I know. If in our teaching we will use resourcefulness, and inject enthusiasm, interest, sincerity and tact, with the suggestions herein given, I am convinced that the task will be a joy and that our efforts will be rewarded with the best possible results and with the consciousness that we have done our duty towards the young people who come to us for training, guidance and inspiration.

Contests All Along the Way

Mrs. Edith Tatroe, Abraham Lincoln High School, Council Bluffs, Iowa, spoke on The Value of Contests. This address was a development of the broader aspects in contest activity which affect the department and the school as a whole. Contests, it was pointed out, are designed primarily for inspirational purposes and as such contribute to the holding power of the school. Contests bridge discouragements and bring boys and girls to realize the opportunities in education. Even though the class may not sense now the competitive

experiences in business, there is an opportunity through contests to develop the stamina that will be required in winning business promotions.

Citing the advantages, Mrs. Tatroe said:

I have found that contests have taken away much of the drudgery which the necessary repetition work brings to the pupil who allows his thoughts to go roaming around the town while he is unconsciously—I am sure you will agree with that "unconsciously"—writing the required number of shorthand outlines. When he knows that the results of his work are to be made public; that his wits are to be matched against those of his classmates; that he must accept the responsibility for the winning of his class or school or district, he is going to heed the call to battle and get down to business.

Each day in my theory classes, I give a twenty-word test, taken from the day's assignment. As soon as the students have established their styles of writing, they exchange papers and correct outlines, and, because I have found the effect to be most splendid, I call for grades and record them, that all may hear and know the results of that test. And then one day very early in their shorthand journey, I broach the matter of a contest. At once they are eager and alert; shorthand has ceased to be a task—it has become a game, and grades begin to jump.

Sometimes we have a row contest. Sometimes a class chooses sides, and sometimes another class is challenged. Captains and secretaries are appointed who each day get results and post them on the board, and those results are watched with as intense an interest as are the results of the World's Series.

Of what value has that contest been to those boys and girls who are just beginning their shorthand work?

First, I should say that it had made "second-milers" of them. Had it not been for their contest, those students would have prepared the written assignment which I gave them and considered their preparation complete; but with those contest results to be posted on the board, the writing of that lesson was only the beginning of the preparation of that lesson.

Each rule was learned so that it might be applied; each penmanship feature perfected and each outline studied and tested that it might be written perfectly if called for in the daily test.

Second, it has shifted the responsibility for the learning of that lesson from the teacher to the pupil.

Concentration is the stumbling block over which many a shorthand student has fallen. We all know that in checking notebooks we find lines of a repeated word in which the last line has not the slightest resemblance to the original outline, and it is with such a preparation that a student oftentimes presents himself to his teacher, and then she must spend the entire recitation period teaching to him the things which he could and should have learned for himself before he came.

Third, the test has awakened an interest in the work of the other members of the class. Suddenly he realizes that certain members of his group are getting almost perfect grades and he is filled with pride at their accomplishment. Just as suddenly, he awakens to the fact that other grades are systematically pulling down his average, and at once he feels a responsibility to remedy that condition.

Later in the course come transcript contests. State contest rules are studied and class contests conducted in a similar manner and always those boys and girls are striving for the goal of perfection which they know they must reach if they are to make creditable showing when they meet other schools. Always there is an incentive to analyze outlines and account for transcript errors; always an incentive to master punctuation rules and details of letter arrangement.

(Continued on page 334)

The Use of the Blackboard in Teaching Shorthand

By John Robert Gregg

(Concluding the series from the April issue)

—The Daily Review—

Stenography is based upon the acquisition of skillful movements. Skillful movements, however thoroughly ingrained, are subject to the law of forgetting. No movement will remain with us unless we repeat or practice it. If something is learned today, a part of it will be forgotten by tomorrow. If, then, progress is to be made in learning, tomorrow that which has been forgotten must be relearned and some new material besides.—*Thaddeus L. Bolton, Ph.D.*, in his monograph, "Application of Tests and Measurements to Shorthand and Typewriting."

REALIZING the vital importance of the well-organized and systematic daily review, I am reproducing several blackboard sketches covering the first eight lessons in the Manual. These sketches suggest the great variety of arrangement and illustrations by which the review may be made to appeal to the students through the eye. The illustrations were in the main chosen from the following sources:

"*Gregg Speed Studies*," by John Robert Gregg.
"*Word and Sentence Drills*," by Mark I. Markett.
"*Beginners' Letter Drills*," and "*Graded Readings in Gregg Shorthand*," both by Alice M. Hunter.
"*Lesson Plans in Gregg Shorthand*," by Lula M. Westenhaver.

Teachers will find it most helpful to keep a blackboard lesson-plan notebook in which may be accumulated a variety of blackboard sketches on each of the twenty lessons in the Manual. In addition to their own original sketches, they should save the suggestions and blackboard illustrations appearing from time to time in the *Gregg Writer* and in the *American Shorthand Teacher*.

Conclusion

In conclusion let me repeat: The successful teacher of shorthand must be, of necessity, a master of the art of blackboard demonstration. He must be capable of approaching the blackboard with confidence in his own ability to display effectively and without hesitation that which can best be taught "through the eye." He must be able to hold the interest of his class, not only by the material he selects for demonstration, but also by his able and easy manipulation of the chalk in the setting down of flowing, artistic characters. And he must be able to stimulate and sustain enthusiasm by coupling his demonstration with in-

teresting "live," and instructive verbal information.

Let the blackboard do its full share of the work. Trust it. Don't do all the talking. The chalk outlines themselves are eloquent. They leave for the teacher's utterance only those brief remarks which drive each point home. And the points to be driven home will gain added force because of that very saving of words.

Let the written outline provide material for further question, answer, and general instruction. Let it suggest other outlines, points of similarity, "do's" and "don'ts" in connection with the writing, and, in the more advanced stage, phrases and simplified groupings of words.

Let the blackboard drive dread out of the student's mind too. Let it show how simple are the outlines, and also how perfectly easy it is to write them really well. Let it show the longhand ancestry of the shorthand forms—show how shorthand grew out of and compressed into astonishing brevity the graceful letters of the longhand alphabet—and the interest of the learner will be aroused and held.

Mistaken fears of "difficulty" and "complication" will be driven out, and the whole subject of shorthand study and shorthand writing will stand out before the student's eyes in a new and decidedly attractive light.

A really good workman, having put his expert knowledge and skilled craftsmanship into a job, knows that the finishing off, the polishing up, of that job can make or mar all the work he has done. A really good teacher knows that it is of vital importance that each lesson should be polished up and rounded off satisfactorily. At the end of each blackboard demonstration let the blackboard show a complete summary of all the main points in the lesson just learned. Leave the summary

* The plates for these suggested reviews have been appearing each month since this series of articles began in the January issue. The review on Lesson Eight will be given next month.

BLACKBOARD REVIEW. Sixth Lesson

1. Review of Vowel Sounds

Short Medium Long

2. Diphthongs—Vowel+Vowel

ow+ow = ai+ai = ɔɪ+ɔɪ =

3. Other Vowel Combinations

ə+ə = ə+ə+ə = ə+ə+ə+ə =

4. / Joining

Inside curves
Outside angles
Reverse curves
Straight lines

5. /+ Any Vowel

Compare

6. Reading Exercise

BLACKBOARD REVIEW. Seventh Lesson

1. The Blends

Compare

2. Ten-Den, Tem-Dem

ten den
tem dem

3. Ent-End, Emt-End

ent end
emt end

4. Det-Dev-Tive

det dev tive
det dev tive

5. Jent-Jend

gent jent
gent jent

6. Pent-Pend

pent pend
pent pend

7. Men-Mem

men mem
men mem

8. Ted-Det-Ded

ted det ded
ted det ded

9. Ses-Xee

ses xee
ses xee

10. Past Tense

past tense
past tense

on the board for awhile, so that it will be seen and remembered by the class, and the smaller points which revolve around the big ones will be remembered in connection with them.

It would be easy to discuss the value of blackboard demonstration till further orders,

[This series of articles by Mr. Gregg is now available in book form.]

for there is so very much to be said for its utility. If this brief presentation has put the teacher on nodding and affable terms with the blackboard, it is hoped that the close daily association in the classroom will turn this "mere acquaintance" into firm friendship.

Stand by the blackboard, teachers!

Convention of National Commercial Teachers' Association

(Continued from page 330)

Getting Results in Typewriting

This topic was discussed by Miss Ella Williamson, High School, Fort Dodge, Iowa, who presented an interesting lineup of exercises. "Physical comfort of the individual at the machine is paramount," in the opinion of Miss Williamson. Unless this provision is made from the start, it is certain that negative influences assert themselves. Learning to type with precision and dispatch is the result of a combination of forces. If weakness attends the performance it is cumulative in its effect and, if undiscovered, it will eventually overshadow the desire to succeed. Aside from this fundamental consideration Miss Williamson believes that technique, constant study and measuring should engage the attention of the teacher. Likewise the typing department should be conducted in a business-like manner, assignments always be definite, finished work delivered on time, systematic effort with neatness, correctness and good form properly observed. The speaker requires accuracy by means of concentration, perseverance, and repetition drills. Speed is acquired by competitive tests on special sentences, in tournaments, and with material for winning typing awards.

Improving Shorthand Teaching

Facts pertaining to the learning processes in shorthand always present a challenge to the best teaching ability. In a paper of remarkable merit Dr. Paul Lomax, director of Commercial Education, New York University, developed the theme, Some Further Improvements in Shorthand Teaching. To quote:

1. *The first further improvement* that we wish to suggest is that shorthand teachers should become more and more familiar with our modern theory of learning: what it is, when and how it takes place, and the laws that control it. According to this educational theory, our students really learn in shorthand only what they *practice* in shorthand. Learning shorthand takes place in the process of *using* shorthand. As Kilpatrick has expressed it, "First, what we would learn we must practice. We learn the responses that we make. Precise practice is necessary. These three statements, differing only in the wording, include inner attitudes

and appreciations as truly as knowledge and skills." This idea of learning suggests that shorthand teachers should tend to talk about shorthand as little as possible, and should tend to have their students *practice* shorthand as much as possible.

2. *The second further improvement.* The thought of "practicing shorthand" raises the question, What kind of practice is best? Our best educational theory seems to emphasize that "precise" practice is best. That is, our students, as far as possible, should learn their shorthand in the way it is to be used. As Gates points out, "One may learn a thing in several different ways. The best way is to learn it in exactly the form that will be used later."

This idea of learning suggests that shorthand from the very beginning should be learned not merely as isolated words, phrases, and wordsigns, but that from the outset such words, phrases, and wordsigns should be learned in a necessarily simple context of connected matter. Also, the idea of "precise" practice suggests that shorthand, in the very first theory lesson, should be learned by the students as "shorthand dictated by the teacher." Then, as soon as some "connected matter" has been learned, say, within the first week or two, typewritten transcription of notes should be begun by the second or third week. This assumes, of course, that students, prior to beginning shorthand, have acquired a working command of the typewriter keyboard. Furthermore, it is believed that great economy in shorthand learning will occur when typewriting learning precedes shorthand learning sufficiently long to make it possible to correlate the two in transcription at the very beginning.

3. *The third further improvement.* In the precise practice method of learning shorthand, both the *quality* and the *rate* of "taking dictation," of "reading back notes," and "typewritten transcription of notes" should be zealously watched and developed. The educational principle involved is that students should learn their shorthand from the outset at the *best rate* of dictation taking, reading back, and typewritten transcription consistent with *best quality* of dictation taking, reading back, and typewritten transcription. All learning of a certain quality takes place at a certain rate. The question is not one of "accuracy" as opposed to "facility," but it is a question of a proper balance of *accuracy with facility*. Students learn shorthand best, from the very first day, at a certain *best rate* of dictation taking, reading back, and typewritten transcription.

4. *The fourth further improvement.* We have pointed out that shorthand should be *practiced* if it is to be learned, that shorthand should be practiced in the way it is to be used in employment, and that shorthand should be learned at the *best rate* consistent with *best quality*. We want here to add that shorthand theory should be learned (1) in terms of a simplified vocabulary, and (2) in terms of connected matter that deals with the best and most meaningful life experiences of the students.

(Continued on page 347)

EDITORIAL COMMENT ON SUNDRY TOPICS

Significant Changes

THIRTY years ago shorthand was taught in very few high schools or colleges.

The teaching of it was almost monopolized by the private business schools. It was the general practice in these private schools to train their own teachers of the subject. A student of unusual ability or promise was given the position of assistant or junior teacher in the shorthand department and gradually moved up; or a promising student who had gone into business for a year or two was brought back to the school as teacher.

These teachers were, for the most part, without any special training for teaching, but on the other hand, they had a practical knowledge of the subject and skill in the application of it.

When shorthand was introduced in high schools, many of the teachers in the private schools secured positions with the high schools—the private schools were almost the sole source of supply of teachers of commercial subjects at that time. We could readily compile a long list of such teachers who afterwards became principals of commercial departments, supervisors, principals of high schools, professors in universities, and even superintendents of schools.

With the tremendous forward sweep of commercial education in the public schools, the normal schools, colleges, and universities introduced departments of commerce, largely for the purpose of meeting the demand for teachers of commercial subjects.

The result was that teachers were soon available who had an excellent training in psychology, methodology, and pedagogy. There is no doubt that this additional professional training has helped tremendously in placing shorthand teaching on a higher plane in the eyes of the "higher-ups" in the educational field.

But in the teaching of shorthand and typewriting it was soon apparent that the results secured by many of these specially trained teachers were disappointing. In a great number of cases the results were not equal to those secured by the older types of teacher

who had not had the advantage of a technical training in the educational processes.

In recent years thoughtful educators have been seeking a reason for this. They have found it to be largely due to the fact that, in their preparation for teaching shorthand in college or normal school, sufficient emphasis had not been placed on the fact that shorthand is a *skill* subject. They had been applying to a skill subject the methods that are applicable to subjects in which there is no need of *rapidity* in execution. In other words, their teaching was largely *theoretical* and not *practical*.

The recognition of this is bringing about a change in methods which is finding expression in classrooms everywhere. More and more teachers are devoting a larger proportion of time to actual *drill* and less and less to theoretical expositions of rules and theory. One evidence of this is the importance now given to the *frequency* of words and phrases, based on a scientific study, and the amount of drill to be given in writing them. With such data available, teaching becomes more intensive and resultful. Dictation matter may be more scientifically selected and used—may be given early and continuously and employed profitably in connection with reading back or transcribing. Then, too, greater emphasis is now placed on rapidity and accuracy in transcribing on the machine, as contrasted with the older method of merely "reading back."

With the educational background of present-day teachers and the training in teaching methods, plus the recognition that shorthand is a *skill* subject in which all effort should be to train the student in actual facility in writing, the results accomplished in the future will be enormously improved.

Research Monographs

THE second monograph of a series of volumes on Research Studies in Commercial Education has just been published by the University of Iowa. It contains the reports

of investigations as presented at the Iowa Research conventions on Commercial Education held in March, 1927. The editor is Dr. E. G. Blackstone, Assistant Professor of Commerce, University of Iowa.

The main purpose of this series of monographs is to make available to commercial teachers and administrators research studies in commercial education. The studies contained in the second monograph are as follows:

The Iowa Commercial Education Survey, by *E. G. Blackstone*
 A Comparative Study of Commercial English, Mathematics and Science Teachers in the State of New Jersey, by *Paul S. Lomas*
 Reorganization of Junior High School Commercial Work in Wisconsin, by *C. M. Yoder*
 Studies in Office Procedures and Clerical Practices, by *Lloyd Jones*
 Factors Determining Choice of Commercial Subjects by High School Students, by *A. Blodwen Beynon*
 The Next Step in Measuring Bookkeeping Ability, by *Paul A. Carlson*
 A Job Analysis of Bookkeepers' Duties, by *R. E. Nyquist*
 An Experiment with Rhythm in Teaching Typewriting, by *Benjamin S. Entwistle*
 An Experiment with Automatization of the 1,000 Commonest Words in Typewriting, by *David Pearson*
 Testing as an Aid in Teaching Shorthand and Typewriting, by *Clay D. Slinker*
 A Plan for a Scientific Study of the Process of Reading Shorthand, by *Ann Brewington*
 Preparing a Course of Study in Stenography, by *Minnie A. Vavra*
 The Stroke Unit in Shorthand Measurement, by *Frances Nies Schramper*



The Lady or the Tiger?

THE cryptic ending of "The Lady, or the Tiger?" which was just completed in the April issue of the *Gregg Writer* aroused a great deal of interest among the students and teachers. In order to give everyone a chance to express his opinion, and in the hope that a really probable solution may be found, some handsome prizes are being offered to the ones sending us the best solutions. The full particulars of the contest, including the list of prizes, will be found in the *Gregg Writer* for May. This contest is open to teachers as well as pupils, and we hope everyone will take part.



O. Henry in Gregg

THE publication in the May *Gregg Writer* of the first installment of the first O. Henry story to be published in shorthand is a welcome event for our readers. For this first O. Henry story in shorthand we have chosen one of his

(Continued on page 346)

Summer School for Commercial Teachers



Beginning June 4, divided into two terms of five weeks each. Will offer work for experienced and inexperienced teachers who may want to improve their professional standing or increase their salaries or secure a position or get a better one than they have or add to their educational status or earn more college credits. Twelve hours of credit offered, accepted by the University of Kentucky hour for hour. Probably more teachers will be in training here this coming summer than will be assembled in any other one place in America. Rates for board and tuition very reasonable. Write for particulars.

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Summer School Directory

(Concluded from the April issue)

SINCE the April issue went to press we have received a number of supplemental entries for the Directory of Summer Schools offering special courses for teachers in commercial subjects—both content and methods classes. We append the following announcements to complete the information on courses that have come to our attention:

Colorado

Burre Business College, Boulder

Intensive courses for teachers in Gregg Shorthand, Typewriting, Bookkeeping, Office Appliances. Teachers' Certificates granted, Colorado. Two five weeks' terms June 18 and July 23 D. K. Burre, Director

School of Commerce, Accounts and Finance of the University of Denver, Denver

Content and methods courses in Gregg Shorthand and touch typewriting. Eleven weeks June 18 G. A. Warfield, Dean

Michigan

Cleary College, Ypsilanti

Theory and methods courses in shorthand, typewriting, secretarial training, law, accountancy, etc. Courses will lead to a life certificate and a degree from the State. Six weeks June 25 P. R. Cleary, President

Missouri

State Teachers College, Maryville

Advanced shorthand; beginning and advanced typewriting; advanced accounting; business correspondence; business law; business organization; commercial methods.

Ten weeks June 5 Minnie B. James and Raymond V. Cradit, Head Teachers; L. M. Eek, Director

North Dakota

State Teachers College, Valley City

Principles and methods in Gregg Shorthand; study of the new educational methods applied to typewriting; methods of teaching commercial law and bookkeeping; also advanced dictation and office training.

Twelve weeks Gladys Munro, Head Teacher; Helen Riordan, Director

Nebraska

State Teachers College, Kearney

Methods and content courses in shorthand and typewriting. Two terms of six weeks each June 4 to July 12 July 13 to August 18 B. H. Patterson, Director of Commercial Education

New Mexico

New Mexico Normal University, East Las Vegas

Methods courses in Gregg Shorthand and touch typewriting. Six weeks June 11 Mrs. Lillian I. Miller, Head Teacher

Ohio

Ohio University, Athens

Content courses in Gregg shorthand, typewriting, accounting, banking, salesmanship, marketing, business letter writing, and commercial geography. Nine weeks June 17 Elmer Burritt Bryan, President

State Normal College, Bowling Green

Elementary course in typewriting; advanced course in office work and secretarial practice. Six weeks June 18 Nellie A. Ogle, Head Teacher; H. B. Williams, President

Spencerian School of Commerce, Accounts and Finance, Cleveland

Special summer course for commercial teachers. Eight weeks June 25 Dr. E. G. Baldwin, Head Teacher; Ernest E. Merville, Director

(Continued on page 346)



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THE NATIONAL COMMERCIAL TEACHERS' AGENCY

(A Specialty by a Specialist)

E. E. Gaylord, Mgr.,

Larcom Ave., Beverly, Mass.

DICTION MATERIAL



to Shorthand Plates in *The GREGG WRITER*

It takes less effort to make good impressions than to remake bad impressions. (13)

Springtime à la Carte

From "The Four Million" by O. Henry
(Copyright, 1906, by Doubleday, Page and Company)

It was a day in March.

Never, never begin a story this way when you write one. No opening could²⁰ possibly be worse. It is unimaginative, flat, dry, and likely to consist of mere wind. But in this instance it⁴⁰ is allowable. For the following paragraph, which should have inaugurated the narrative, is too wildly extravagant and preposterous to be⁶⁰ flaunted in the face of the reader without preparation.

Sarah was crying over her bill of fare.

Think of a⁸⁰ New York girl shedding tears on the menu card!

To account for this you will be allowed to guess that¹⁰⁰ the lobsters were all out, or that she had sworn ice-cream off during Lent, or that she ordered¹²⁰ onions, or that she had just come from a Hackett matinée. And then, all these theories being wrong, you will¹⁴⁰ please let the story proceed.

The gentleman who announced that the world was an oyster which he with his sword¹⁶⁰ would open made a larger hit than he deserved. It is not difficult to open an oyster with a sword.¹⁸⁰ But did you ever notice any one try to open the terrestrial bivalve with a typewriter? Like to wait for²⁰⁰ a dozen raw opened that way?

Sarah had managed to pry apart the shells with her unhandy weapon far enough²²⁰ to nibble a wee bit at the cold and clammy world within. She knew no more shorthand than if she²⁴⁰ had been a graduate in stenography just let slip upon the world by a business college. So, not being able²⁶⁰ to stenog, she could not enter that bright galaxy of office talent. She was a free-lance typewriter and canvassed²⁸⁰ for odd jobs of copying.

The most brilliant and crowning feat of Sarah's battle with the world was the deal³⁰⁰ she made with Schulenberg's Home Restaurant. The restaurant was next door to the old red brick in which she hall-³²⁰ roomed. One evening after dining at Schulenberg's 40-cent, five-course *table d'hôte* (served as fast as you throw the³⁴⁰ five baseballs at the colored gentleman's head) Sarah took away with her the bill of fare. It was written in³⁶⁰ an almost unreadable script neither English nor German,

and so arranged that if you were not careful you began with³⁸⁰ a toothpick and rice pudding and ended with soup and the day of the week.

The next day Sarah showed⁴⁰⁰ Schulenberg a neat card on which the menu was beautifully typewritten with the viands temptingly marshalled under their right and⁴²⁰ proper heads from "hors d'œuvre" to "not responsible for overcoats and umbrellas."

Schulenberg became a naturalized citizen on the spot.⁴⁴⁰ Before Sarah left him she had him willingly committed to an agreement. She was to furnish typewritten bills of⁴⁶⁰ fare for the twenty-one tables in the restaurant—a new bill for each day's dinner, and new ones for⁴⁸⁰ breakfast and lunch as often as changes occurred in the food or as neatness required.

In return for this Schulenberg⁵⁰⁰ was to send three meals per diem to Sarah's hall room by a waiter—an obsequious one if possible—and⁵²⁰ furnish her each afternoon with a pencil draft of what Fate had in store for Schulenberg's customers on the morrow.⁵⁴⁰

Mutual satisfaction resulted from the agreement. Schulenberg's patrons now knew what the food they ate was called even if its⁵⁶⁰ nature sometimes puzzled them. And Sarah had food during a cold, dull winter, which was the main thing with her.⁵⁸⁰

And then the almanac lied, and said that spring had come. Spring comes when it comes. The frozen snows of⁶⁰⁰ January still lay like adamant in the cross-town streets. The hand-organs still played "In the Good Old Summertime,"⁶²⁰ with their December vivacity and expression. Men began to make thirty-day notes to buy Easter dresses. Janitors shut off⁶⁴⁰ steam. And when these things happen one may know that the city is still in the clutches of winter.

One⁶⁶⁰ afternoon Sarah shivered in her elegant hall bedroom; "house heated; scrupulously clean; conveniences: seen to be appreciated." She had no⁶⁸⁰ work to do except Schulenberg's menu cards. Sarah sat in her squeaky willow rocker, and looked out the window. The⁷⁰⁰ calendar on the wall kept crying to her: "Springtime is here, Sarah—springtime is here, I tell you. Look at⁷²⁰ me, Sarah, my figures show it. You've got a neat figure yourself, Sarah—a—nice springtime figure—why do you⁷⁴⁰ look out the window so sadly?"

Sarah's room was at the back of the house. Looking out the window she⁷⁶⁰ could see the windowless rear brick wall of the box factory on the next street. But the wall was clearest⁷⁸⁰ crystal; and Sarah was looking down a grassy

lane shaded with cherry trees and elms and bordered with raspberry bushes⁸⁰⁰ and Cherokee roses.

Spring's real harbingers are too subtle for the eye and ear. Some must have the flowering crocus,⁸²⁰ the wood-starred dogwood, the voice of bluebird—even so gross a reminder as the farewell handshake of the retiring⁸⁴⁰ buckwheat and oyster before they can welcome the Lady in Green to their dull bosoms. But to old earth's choicest⁸⁶⁰ kind there come straight, sweet messages from his newest bride, telling them they shall be no stepchildren unless they choose⁸⁸⁰ to be.

On the previous summer Sarah had gone into the country and loved a farmer.

(In writing your story⁹⁰⁰ never hark back thus. It is bad art, and cripples interest. Let it march, march.)

Sarah stayed two weeks at⁹²⁰ Sunnybrook Farm. There she learned to love old Farmer Franklin's son Walter. Farmers have been loved and wedded and turned⁹⁴⁰ out to grass in less time. But young Walter Franklin was a modern agriculturist. He had a telephone in his⁹⁶⁰ cow house, and he could figure up exactly what effect next year's Canada wheat crop would have on potatoes planted⁹⁸⁰ in the dark of the moon.

It was in this shaded and rasperried lane that Walter had wooed and won¹⁰⁰⁰ her. And together they had sat and woven a crown of dandelions for her hair. He had immoderately praised the¹⁰²⁰ effect of the yellow blossoms against her brown tresses; and she had left the chaplet there, and walked back to¹⁰⁴⁰ the house swinging her straw sailor in her hands.

They were to marry in the spring—at the very first¹⁰⁶⁰ signs of spring, Walter said. And Sarah came back to the city to pound her typewriter.

A knock at the¹⁰⁸⁰ door dispelled Sarah's visions of that happy day. A waiter had brought the rough pencil draft of the Home Restaurant's¹¹⁰⁰ next day fare in old Schulenberg's angular hand.

Sarah sat down to her typewriter and slipped a card between the¹¹²⁰ rollers. She was a nimble worker. Generally in an hour and a half the twenty-one menu cards were written¹¹⁴⁰ and ready.

Today there were more changes on the bill of fare than usual. The soups were lighter; pork was¹¹⁶⁰ eliminated from the entrées, figuring only with Russian turnips among the roasts. The gracious spirit of spring pervaded the entire¹¹⁸⁰ menu. Lamb, that lately capered on the greening hillsides, was becoming exploited with the sauce that commemorated its gambols. The¹²⁰⁰ song of the oyster, though not silenced, was *diminuendo con amore*. The frying-pan seemed to be held, inactive, behind¹²²⁰ the beneficent bars of the broiler. The pie list swelled; the richer puddings had vanished; the sausage, with his drapery¹²⁴⁰ wrapped about him, barely lingered in a pleasant thanatopsis with the buckwheats and the sweet but doomed maple.

Sarah's fingers¹²⁶⁰ danced like midgets above a summer stream. Down through the courses she worked, giving each item its position ac-

cording to¹²⁸⁰ its length with an accurate eye.

Just above the desserts came the list of vegetables. Carrots and peas, asparagus on¹³⁰⁰ toast, the perennial tomatoes and corn and succotash, lima beans, cabbage—and then—

Sarah was crying over her bill of¹³²⁰ fare. Tears from the depths of some divine despair rose in her heart and gathered to her eyes. Down went¹³⁴⁰ her head on the little typewriter stand; and the keyboard rattled a dry accompaniment to her moist sobs.

For she¹³⁶⁰ had received no letter from Walter in two weeks, and the next item on the bill of fare was dandelions¹³⁸⁰—dandelions with some kind of egg—but bother the egg!—dandelions, with whose golden blooms Walter had crowned her his¹⁴⁰⁰ queen of love and future bride—dandelions, the harbingers of spring, her sorrow's crown of sorrow—reminder of her happiest¹⁴²⁰ days.

Madam, I dare you to smile until you suffer this test: Let the Marechal Niel roses that Percy brought¹⁴⁴⁰ you on the night you gave him your heart be served as a salad with French dressing before your eyes¹⁴⁶⁰ at a Schulenberg *table d'hôte*. Had Juliet so seen her love tokens dishonored the sooner would she have sought the¹⁴⁸⁰ lethean herbs of the good apothecary.

But what witch is Spring! Into the great cold city of stone and iron¹⁵⁰⁰ a message had to be sent. There was none to convey it but the little hardy courier of the fields¹⁵²⁰ with his rough green coat and modest air. He is a true soldier of fortune, this *dent-de-lion*—this¹⁵⁴⁰ lion's tooth, as the French chets call him. Flowered, he will assist at love-making, wreathed in my lady's nut¹⁵⁶⁰ brown hair; young and callow and unblossomed, he goes into the boiling pot and delivers the word of his sovereign¹⁵⁸⁰ mistress.

By and by Sarah forced back her tears. The cards must be written. But, still in a faint, golden¹⁶⁰⁰ glow from her dandelion dream, she fingered the typewriter keys absently for a little while, with her mind and heart¹⁶²⁰ in the meadow lane with her young farmer. But soon she came swiftly back to the rock-bound lanes of¹⁶⁴⁰ Manhattan, and the typewriter began to rattle and jump like a strikebreaker's motor car.

At six o'clock the waiter brought¹⁶⁶⁰ her dinner and carried away the typewritten bill of fare. When Sarah ate she set aside, with a sigh, the¹⁶⁸⁰ dish of dandelions with its crowning ovarious accompaniment. As this dark mass had been transformed from a bright and love¹⁷⁰⁰ indored flower to be an ignominious vegetable, so had her summer hopes wilted and perished. Love may, as Shakespeare said,¹⁷²⁰ feed on itself: but Sarah could not bring herself to eat the dandelions that had graced, as ornaments, the first¹⁷⁴⁰ spiritual banquet of her heart's true affection.

At seven-thirty the couple in the next room began to quarrel: the¹⁷⁶⁰ man in the room above sought for A on his flute; the gas went a little lower; three coal wagons¹⁷⁸⁰ started to unload—the only sound of which the phonograph is jealous; cats on the back fences slowly retreated toward¹⁸⁰⁰ Mukden. By these signs

Sarah knew that it was time for her to read. She got out "The Cloister and¹⁸²⁰ the Hearth," the best non-selling book of the month, settled her feet on her trunk, and began to wander¹⁸⁴⁰ with Gerard.

The front door bell rang. The landlady answered it. Sarah left Gerard and Denys treed by a bear¹⁸⁶⁰ and listened. Oh, yes; you would, just as she did! (1870)

(To be concluded next month)

Lesson Seventeen

Words

Adenitis, acidification, rhinitis, condescendingly, Stonington, laughingly, improbability, verification, illogical, admiringly, telegram, personification, purification, leeward, generalship, gesticulate, methodical, miracle, tremblingly, rudimental²⁰, sparingly, cunningly, solubility, receivership, rectification, shoreward, stewardship, smilingly, Addington, scholarship, Edward, immaculate, laryngitis, discerningly, justification, Coddington, leadership, inimical, stimulator, tyrannical⁴⁰, coward, elemental. (42)

Sentences

The people of this neighborhood are very sentimental about the matter. He is very radical in his views and says²⁰ that he will oppose the ratification of the treaty. He earns his livelihood through speculation on the stock market. Mr.⁴⁰ Dillingham will be operated on for appendicitis. He is very methodical in everything he attempts. The medical corps was stationed⁸⁰ at Stonington. What are your qualifications for a clerical position? Edward has a bad attack of laryngitis. Mr. Addington has⁸⁰ a well-modulated voice. (84)

Lesson Eighteen

Words

Asperity, inactivity, serenity, phonographic, rapacity, orthography, irregularity, indignity, posterity, prophetic, severity, conformity, sociologist, heretic, locality, mediocrity, lexicographer, levity, rustic, legality,²⁰ clarity, congeniality, hypothetical, imbecility, longevity, ecclesiastic, importunity, holograph, disparity, gentility, incapacity, amenity, rheumatic, prophetic, celebrity, impartiality, felicity, unanimity, hermetically. (39)

Sentences

Statistics on mortality show that longevity is increasing. A telegraphic message was produced by the stenographer as her authority for²⁰ the legality of the transaction. I have the authority of the famous philologist for this grammatical construction. The energetic office⁴⁰ manager demonstrated the utility of

elastic bands in the systematic arrangement of his desk. We will furnish you with a⁶⁰ mimeographed list of these biographies. His election was a reward for his fidelity to his political friends. (77)

Lesson Nineteen

Words

I am in possession, bill of exchange, I wish to thank you, ticket-holder, is it not a fact, thank²⁰ you for the order, writing this, bank note, master and servant, on that account, in such a state, free on⁴⁰ board, on account of this, I am sorry to report, as fast as, gas company, as follows, New York draft,⁶⁰ I am sure, we are very sorry, application blank, at this end of the line, what has been done, it⁸⁰ was understood, to take advantage, in connection with this matter, at such a time, bank messenger, that will be done,¹⁰⁰ you could not see, I desire to say, for your information, we are positive, that they have, Fourth Avenue, from¹²⁰ the fact, for any length of time, we have no information, for some time to come, that they will not¹⁴⁰ be, assistant superintendent, great pleasure. (145)

Sentences

I should like to see you from time to time in regard to the matter of which you spoke last²⁰ week. You are aware of the fact that all the work we have on hand will be completed by the⁴⁰ end of next week. Kindly give us your opinion of these matters by return mail if possible. Of course it⁶⁰ is a well-known fact that the local transportation company can no longer handle the business. The shipment was received⁸⁰ in first-class condition and proved entirely satisfactory. Our legal department is attending to the claim against the gas company.¹⁰⁰ The meeting of the stockholders of the telephone company will be held this afternoon. (114)

Lesson Twenty

Words

Duluth, pungency, State of Minnesota, Orange, State of Mississippi, immerse, emerge, favorably, arraignment, Attleboro, oppressive, ich, coziness, allowance, considerate, elusive,²⁰ illusive, tryout, comprehensiveness, ordainment, clearance, gladdened, fishery, acceptably, appointee, communion, exponent, earthquake, Leadville, Vicksburg, Canfield, Grand Canyon, Ft. Riley, re-ice,⁴⁰ stringency, Longworth, component, Stratford; Nashville, Tennessee; Bisbee, collectible, McKeesport. (49)

Sentences

Worcester and Springfield, Massachusetts are great manufacturing centers. The State of Pennsylvania is known as the Keystone State,

and the²⁰ State of New York as the Empire State. Baltimore, Maryland is noted for its oyster beds. Newport is a fashionable⁴⁰ summer resort, while Jacksonville, Florida attracts many people to the south during the winter months. We trust that you will⁶⁰ consider favorably accepting the agency for our company at McKeesport, Pennsylvania. The United States Government is now restricting immigration. Careless⁸⁰ work will defeat your success. Hiawatha is a familiar Indian name. (91)

When things go wrong it is usually because we have done wrong. (12)

Business Letters

Quotations

(From Gardner's "Constructive Dictation," page 88, letters 8 and 9)

The Lowell Railway Company,
Boston, Massachusetts

Gentlemen:

We take pleasure in quoting you price and delivery on item listed in²⁰ your inquiry of May 10.

10,000 ft. of 16 Twisted Pair, Rubber insulated, Copper Wire, as per your specifications⁴⁰ EE393, \$20.80 net per M ft.

We can make shipment complete⁶⁰ in approximately twelve weeks after receipt of your order.

Delivery f. o. b. cars Akron, with full freight allowed or⁸⁰ prepaid to Boston, Massachusetts, on freight shipments weighing 100 lbs. and over, express shipments f. o. b. shipping point.¹⁰⁰

Terms of payment are due net in 30 days, with a discount of 1% if paid within 10 days¹²⁰ from date of invoice.

Due to the fluctuating conditions of the markets for new material, the above price is subject¹⁴⁰ to change without notice.

Yours very truly, (147)

Mr. Nelson Harrington,
89 Lauton Street,
Zanesville, Ohio

Dear Sir:

We are forwarding you today samples of the Teas²⁰ which we mentioned when you were in the office last week:

| | | |
|-------------------|-----------------|---------------------------|
| S. D. Japan, | Standard 68.... | 48 ⁴⁰ |
| India, | " | 6004...1.35 |
| Oolong, | " | 5028...1.10 ⁶⁰ |
| English Breakfast | " | 7008... .85 |

If you will use these Teas as suggested, we believe you⁸⁰ can make a big record for yourself in Zanesville and vicinity, and should be able to get orders for at¹⁰⁰ least five pounds, as the kind of trade that would buy these Teas would gladly take them in five-pound¹²⁰ lots. The Oolong is packed in original chests of five pounds each.

We wish you the best of success with¹⁴⁰ these. With kindest regards,
Yours truly, (146)

•

Happiness in this world, when it comes, comes incidentally. Make it the object of pursuit, and it leads us a²⁰ wild-goose chase, and is never attained. Follow some other object and very possibly we may find that we have⁴⁰ caught happiness without dreaming of it; but likely enough it is gone the moment we say to ourselves, "Here it⁶⁰ is!" like the chest of gold that treasure seekers find.—Hawthorne. (71)

•

Don't flatter yourself that friendship authorizes you to say disagreeable things to your intimates. The nearer you come into relation²⁰ with a person, the more necessary do tact and courtesy become. Except in cases of necessity, which are rare, leave⁴⁰ your friend to learn unpleasant truths from his enemies; they are ready enough to tell them.—Oliver Wendell Holmes (59)

•

I hate to see things done by halves. If it be right, do it boldly; if it be wrong, undo²⁰ it.—Gilpin. (22)

Ride a Hobby

From the "Dearborn Independent"

Most of the great discoveries are the result of an avocation, a plaything during rest time.

The father of photography²⁰ was an army officer; and of the electric motor, a book-binder's clerk. The inventor of the telegraph was a portrait⁴⁰ painter; of the jacquard loom, a dressmaker. A farmer invented the typewriter; a poet, the sewing machine; a cabinet-maker, the⁶⁰ cotton gin; and a coal miner, the locomotive. The telephone was the after-school work of a teacher of the⁸⁰ deaf; the disc talking machine, the night work of a clothing salesman; the wax cylinder phonograph, of a lawyer's clerk;¹⁰⁰ the type-setting machine, a grocery man. A physician made the first pneumatic tire because his little son was an¹²⁰ invalid.

The story of nearly every great invention has been the result of some one's riding a hobby. Be skilled¹⁴⁰ in your vocation, an expert, even a specialist if you like, but have an avocation. (155)

•

"Salesmen do not beat competition, except on the first order. After that it's an inside job—high quality, right prices,²⁰ intelligent cooperation, prompt deliveries." (24)

Key to March O. G. A. Test

The real success in learning lies in absolute honesty, particularly to yourself. Never try to make yourself believe that you²⁰ have done your best, when a voice within you says you should have done better. You can hold your head⁴⁰ high only when you have satisfied your own self that your efforts have been honest and thorough.

Having chosen your⁸⁰ calling, lay a solid foundation on which to build the structure of your knowledge. Above all, see that you have⁸⁰ thoroughly studied the anatomical construction, so to speak, of the branch you have taken up. Superficial learning may go a¹⁰⁰ little way, but is bound to crumble when put to the test.

Be honest to yourself in whatever you undertake,¹²⁰ and you will be successful. You will stand the test. (130)—From "Letters from Famous People"—Sharpless D. Green.



Speak kind words and you will hear kind echoes. (9)

First Impressions

From "Your Job"

By Harold Whitehead, of Boston University

Make a good first impression, and stick to it! Failure in this may mean failure in business. "Keeping a job"¹²⁰ does not mean standing still. Neither does it mean jumping about without purpose. Ever meet the drifter? Be warned by⁴⁰ him!

"Where are you working now?"

How often we hear that remark—with the accent on the "now!" And we⁸⁰ know it's addressed to a "short job Johnny."

"Just an idle drifter," grunts the hardened pessimist.

"Getting a good,⁸⁰ broad, experience," twitters the airy optimist.

Which of these extremes is nearer the truth? Which is the best for a¹⁰⁰ man or woman—to have one life job or to get a number of jobs?

Let me go on record¹²⁰ with my ideas on this matter.

If a man is continually changing from one job to another he surely gets¹⁴⁰ experience, but the habit of drifting soon fastens itself on him and he becomes a professional job hunter. Oh, yes!¹⁶⁰ there are professional job hunters—fellows who are forever studying the "help wanted" columns and applying for jobs just because¹⁸⁰ they like new places.

On the other hand, the business world is full of middle-aged failures who are studying²⁰⁰ hard to hold the job they got years and

years ago. They have stayed on the job too long, overlived²²⁰ their welcome on the present job and become useless for anything else. They are retained merely because they hold²⁴⁰ down the job passably well, and because the boss has some regard for faithful (though not progressive) work.

The drifter²⁶⁰—the professional job hunter—eventually sinks to lower and lower strata. Worth-while concerns won't entertain him, because his record²⁸⁰ shows he is fickle—they can't waste time in training someone who just can't stay on a job long enough³⁰⁰ to make it worth while.

What of the "one-job" man? He is just as handicapped. No progressive house wants³²⁰ him. His mind has lost the power to accept new ways and ideas. He has become a mechanical doer of³⁴⁰ routine work. He's lost his fighting spirit—he's quit.

If a fellow shouldn't stay in one place and must not³⁶⁰ change to other places, what should he do?

He should steer a middle course and be guided by circumstances and³⁸⁰ common sense.

If he gets a chance at a job which calls for the same kind of effort he at⁴⁰⁰ present gives, there is no real reason for changing. What good is it to a fellow to cease keeping books⁴²⁰ for one man so as to keep similar books for another man? An odd dollar or so a week is⁴⁴⁰ not worth considering.

Changing from one job to another similar job is drifting—it is not progress. Such fellows remind⁴⁶⁰ me of the old jingle: "A mother was chasing her boy around the room; she was chasing her boy around⁴⁸⁰ the room, and while she was chasing her boy around the room she was chasing her boy around the room."⁵⁰⁰

Lots of motion, but no progress.

If a fellow can secure a more progressive job elsewhere he is justified in⁵²⁰ taking it. Such a job is a step higher in responsibility and pay. If it is a really progressive job,⁵⁴⁰ however, it will be one where all his previous training and experience make a good foundation on which to build⁵⁶⁰ in his new job. I don't advocate a fellow keeping on the *qui vive* for a job, however. If something⁵⁸⁰ better comes to his attention, look into it. In other words, let the bigger job outside his own firm seek⁶⁰⁰ him. *Unless*—unless he is convinced that his present firm cannot or will not promote him as he feels he⁶²⁰ deserves. This he can only find out by asking his boss. Some such questions as the following will generally do⁶⁴⁰ the trick:

"Mr. Boss, I'm ambitious and want to grow with you. Will you please tell me what I should⁶⁶⁰ know or do to be of more value to you and to myself?"

When a fellow finds that he's up⁶⁸⁰ against a dead wall he should get out as quickly as he can. If he stays after being convinced that⁷⁰⁰ he's reached the limit, then he accepts that standard of living and work for good. He ceases to grow.

In⁷²⁰ a word, I suggest change it you can get a bigger job and continue doing the kind

of work you⁷⁴⁰ have already proved successful in doing. Otherwise, stick to the present job.

Always try to grow with your present firm,⁷⁶⁰ but if after a reasonable length of time your progress is stopped, get out.

And start right!

First impressions are⁷⁸⁰ mighty important.

There has been a whole lot written about the importance of making good first impressions. Youngsters are all⁸⁰⁰ told about the importance of looking smart and clean and all that kind of thing when trying to connect with⁸²⁰ their first job. I remember—but that's another story.

First impressions are always valuable. I'm going to tell a story⁸⁴⁰ of how the principle turned a losing venture into a dividend-declaring business.

The concern sold graphite, red lead, emery⁸⁶⁰ powder, and similar commodities. The salesmen carried liberal samples of each product in cardboard boxes almost four inches across and⁸⁸⁰ three inches deep. The lids were held on with elastic bands. These boxes were thrown into a grip and the⁹⁰⁰ salesmen scrambled for the particular sample he wanted from the collection. Naturally, the boxes were very soon broken, and were⁹²⁰ all smudged and smeared before a day was gone. In showing the powders the salesman would shake a little of⁹⁴⁰ the powder on a piece of newspaper or any waste paper and toss it away, powder and all. Of course,⁹⁶⁰ the stuff was cheap and samples could be renewed very quickly, so that the money loss by throwing away the⁹⁸⁰ powder was not a serious item.

Somehow or other the business never made money. They got some business but the¹⁰⁰⁰ trade never sent them orders. If a man happened to be low in any supplies when the salesman called, he¹⁰²⁰ would get an order, but these "luck" orders are not sufficient to keep a business running along at a profit¹⁰⁴⁰ -making gait. When things were so bad that they couldn't get much worse the owners became scared and decided to¹⁰⁶⁰ call in outside help. (Why do people generally wait until the case is virtually hopeless before calling in the specialist?)¹⁰⁸⁰

Within twenty-four hours the specialist decided that one big source of trouble was the disgraceful appearance the samples made.¹¹⁰⁰

"No one could feel at all interested in such shabbily displayed samples. They cheapen the commodity by the contemptuous way¹¹²⁰ they throw away the stuff."

That sentence summed up the case so far as display was concerned.

After a brief¹¹⁴⁰ period the salesmen were given new sample cases about thirty inches long, ten inches wide, and four inches deep. These¹¹⁶⁰ cases were leather-covered, and when opened made a display thirty by twenty inches. The inside was lined with dark¹¹⁸⁰ blue velours and was so made that glass bottles with silver screw-tops lay in grooves. The bottles were about¹²⁰⁰ four inches long and one inch wide. At the end of the box were two sunken squares of four inches.¹²²⁰ In these spaces were placed packs of white paper. The

bottles were all neatly labeled and a chamois leather was¹²⁴⁰ tucked in a corner to enable the salesman to keep the display clean and polished.

Salesmen were instructed to operate¹²⁶⁰ thus: On entering a customer's store lay the case on the counter and right before the customer's eyes open¹²⁸⁰ the case. Then pick out the bottle containing the sample desired and carefully unscrew the top. Tear off a sheet¹³⁰⁰ of paper from the pad and shake a little powder on that side of the paper that had been underneath¹³²⁰ so that the paper was bound to be clean.

Next, stand the opened bottle in a round hole in the¹³⁴⁰ case made for that purpose. Pass sample to customer. After examination take paper and "ridge" it carefully, shake the powder¹³⁶⁰ back into the bottle and screw the lid and replace. Throw the used paper away.

Of course other improvements were¹³⁸⁰ made beside this one of presentation of samples, but that was credited with being the factor that tipped the scale¹⁴⁰⁰ profitward. Customers were favorably impressed with the smartness of the display. They had respect for the goods that the salesman¹⁴²⁰ handled with such evident care and pride. They had appreciation of the value of goods that were so carefully preserved.¹⁴⁴⁰

The salesmen were improved a hundred-fold. They took a pride in their display. Confidence in their line gave them¹⁴⁶⁰ an enthusiasm that overcame all objections and won business.

What a powerful factor in business are first impressions—both of¹⁴⁸⁰ yourself and anything you may have to show. Even references, honorable discharges and correspondence should be so kept as to¹⁵⁰⁰ make a clean, attractive appearance. (1505)

Doubt

By *The Spectator*
In the "San Francisco Examiner"

Believe something!

Never let the sun of what you do believe be obscured entirely by the mist of doubt.

A²⁰ healthy body needs sunshine. A healthy mind, too, needs the sunshine of positive belief.

When doubts are kept in their⁴⁰ proper proportion they are like clouds in a summer sky. When they are not, they are like clouds upon the⁶⁰ earth—cold, impenetrable, unhealthy—mentally blinding and choking.

Henri Amiel, the Genevese scholar, was tortured by hesitation and constant self-depreciation.⁸⁰ As the secret of his failures, he penned in his "Journal" these pathetic words:

"Doubt—doubt of one's self, of¹⁰⁰ thought, of men and of life—doubt which enervates the will and weakens all our powers, which makes us forget¹²⁰ God and neglect duty—that restless and corrosive doubt which makes existence impossible and meets all hope with satire."

Doubt¹⁴⁰ saps your strength; belief gives you new vitality.

When we doubt we do nothing. When we believe we act. Doubt¹⁶⁰ makes a weak-willed Hamlet; belief a dynamic St. Paul.

Honest doubt, it is said, is good for the soul,¹⁸⁰ but always believe something.

The man who leaves one positive belief before he has thought through to another positive²⁰⁰ belief is no wiser than a man, floating on a spar in mid-ocean, who says because the spar is²²⁰ not driving ahead to the port he desires he will leave it and swim around until he finds a steamer.²⁴⁰

Stick to your spar-beliefs until you sight a steamer-belief.

The immediate effect of the Darwinian discovery was detrimental.²⁶⁰ It made many skeptical. It filled their minds only with corrosive doubts. It left them swimming around with their spar²⁸⁰ far behind and no steamer in sight.

As H. G. Wells phrased it in his "Outline of History": "The true³⁰⁰ gold of religion was in many cases thrown away with the worn-out purse that had contained it so long³²⁰ and it was not recovered."

If a man keeps walking around in a small circle he gets dizzy, loses his³⁴⁰ balance and falls down.

If he walks around in a large circle he is in no more danger of becoming³⁶⁰ dizzy than if he walked in a straight line.

The same principle holds true with your beliefs and doubts.

Suppose³⁸⁰ you begin to doubt something you have always believed. There are three things you can do.

You may go off⁴⁰⁰ in a straight line, leave the doubt and never come back to it. This, however, is like the ostrich sticking⁴²⁰ its head in the sand and refusing to see. The doubt always remains somewhere back in your brain. This never⁴⁴⁰ solves the problem.

Or you may stay right there and mentally keep walking around and around your doubt, thinking about⁴⁶⁰ it to the exclusion of everything else.

The result is similar to what happens to the man who walks around⁴⁸⁰ in small circles. You will get dizzy, your outlook on life will swim, and you will lose your spiritual balance.⁵⁰⁰

The third method is to leave the doubt if you can't solve it, go away to things you do believe⁵²⁰ and return to it in a big circle. Thus your balance is kept, your outlook on life is clarified by⁵⁴⁰ positive belief, your power for action will be increased, and when you return you may be able to see the⁵⁶⁰ doubt from a new angle and solve it.

But never let negative things absorb all your thought. There is always⁵⁸⁰ something, no matter how small, that you do believe that you can turn to.

Always spend some of your time⁶⁰⁰ each day with your positive beliefs. (606)

The Nation's Debt

No country can long endure if its foundations are not laid deep in the material prosperity which comes from thrift²⁰ from business energy and enterprise, from hard, unsparing effort in the fields of industrial ac-

tivity; but neither was any nation⁴⁰ ever yet truly great if it relied upon material prosperity alone. All honor must be paid to the architects of⁶⁰ our material prosperity, to the great captains of industry who have built our factories and our railroads, to the strong⁸⁰ men who toil for wealth with brain or hand; for great is the debt of the nation to these and¹⁰⁰ their kind. But our debt is yet greater to the men whose highest type is to be found in a¹²⁰ statesman like Lincoln, a soldier like Grant. They showed by their lives that they recognized the law of work, the¹⁴⁰ law of strife; they toiled to win a competence for themselves and those dependent upon them; but they recognized that¹⁶⁰ there were yet other and even loftier duties—duties to the nation and duties to the race. (177)—From "The Strenuous Life"—Theodore Roosevelt.

Hard Work

From the "San Francisco Examiner"

All human beings who are worth while and who feel worth while to themselves, work hard. The life of leisure²⁰ only becomes bearable when one has a hobby and works hard at that hobby. And the happiest life, it is⁴⁰ said, is that of the artist or other person whose work so perfectly fits his talents that he will devote⁶⁰ himself to it without stint.

On Anna Pavlova's recent tour of the United States, it was remarked that no man⁸⁰ or girl in her entire company did more actual dancing than she. Spectators were not only astounded at the perfection¹⁰⁰ of her performance, but at the sheer quantity of her work and the faultless grace with which she performed it.¹²⁰ And there was something about the dancing of Pavlova that suggested that she herself was happier than of old.

She¹⁴⁰ was able to do fine work, because she had labored like a fiend for years to master her skill. And¹⁶⁰ having mastered it, nothing brought so much joy as its abundant use. Either way, hard work is the key to¹⁸⁰ personal satisfaction. (182)

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The foreman or executive who knows how to get behind men is the one who gets men behind him—and²⁰ gets ahead. (22)

Short Stories in Shorthand

Controlled

George: I wonder why Edith doesn't smile any more when she says good morning to me on the street?

Emily:²⁰ Edith has no sense of proportion. She's afraid if she lets herself go that far she'd laugh outright. (38)

Taking No Chances

Mrs. Jones: Why do you go to the front porch when I sing? Don't you like to hear me?

Mr.²⁰ Jones: It isn't that. I don't want the neighbors to think I'm beating you. (34)

Contaminated

Mother: Johnnie, your face is very clean, but how did you get such dirty hands?

Johnnie: Washing my face. (19)

Oh Ethyl

It was dusk as she stopped at the filling station.

"I want a quart of red oil," she said to²⁰ the service man.

The man gasped and hesitated. "Give me a quart of red oil," she repeated.

"A quart of⁴⁰ red oil," he stammered.

"Certainly," she said, "my tail light is out." (52)

Lacked the Loot's Dignity

Seeing a khaki-clad figure passing, the private called out: "Hey, Buddie, give me a light."

The other obligingly held²⁰ out a burning match.

The doughboy, looking up to thank his "buddie," discovered to his amazement the star of a⁴⁰ brigadier.

"I beg your pardon, sir," he said, "I didn't mean any disrespect. I didn't notice you were a general."⁶⁰

"That's all right, Buddie," said the general—who was apparently a regular fellow—"but you should thank your stars I⁸⁰ wasn't a second lieutenant." (84)

Height of Monotony

"I have always maintained," declared Charles, "that no two people on earth think alike."

"You'll change your mind," said his²⁰ fiancee, "when you look over our wedding presents." (28)

Training Typists for the State Contest

(Continued from page 322)

into the Contest Room. When they do come in, they should stay only long enough to make sure that their machines are in perfect working order. They should not be confused by advice of any kind, now. Each one should have decided ahead of time what he is going to practice for "warming up" so no instructions need to be given. No operator should be given a 15-minute test unless he requests it. There are some writers who can write better after they have written a preliminary 15-min-

ute test. The others should each do what he has determined during his training is best for him. His judgment has been tested on previous occasions, so do not disturb him, today. Let him keep his poise in his own way. Trust him.

When the last word of encouragement has been spoken to the Teams and you take your place among the spectators to be thrilled by this wonderful display of skill, let your mind call in review, the typing classes at home. Of course, the setting is not as spectacular, nor the writing as speedy. But, if you have given them the same training; if you are sure that when the time comes you can trust them, also—as you are trusting their mates on the Contest floor—to help speed the world's business, your training for the Contest has been a success. You have WON even though you LOSE, because that is the real purpose of the Contest.



Editorial Comment

(Continued from page 336)

shortest stories, one which deals with a stenographer. The plot of the story revolves about a humorous, but very natural, typing error, which makes it very appropriate for classroom use. The humor lying in the title of the story, "Springtime à la Carte" can be appreciated only when the end of the story is reached. If your students are not already subscribing for the *Gregg Writer* they may get the benefit of this story very economically by taking advantage of the special rate being offered at this time—three months for 25c.—which will give them the April, May, and June issues.



Summer School Directory

(Continued from page 337)

Office Training School, Columbus

Content and methods courses in all commercial subjects; principles of teaching, history of education, school administration.

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Wisconsin

Oshkosh Business College, Oshkosh

Teachers' Training Courses in Gregg Shorthand and allied subjects.

Eight weeks

June 18

Mrs. Florence Martin, Head Teacher; W. C. Springgate, President

Convention of National Commercial Teachers' Association

(Continued from page 334)

The controlling purpose in teaching shorthand principles should be to give students a *working command* of the theory. If this is correct, a working command of shorthand theory will be much better learned and much more rapidly learned if the theory is applied to a simplified vocabulary of high frequency in business and in terms of "connected matter" that is within the ready understanding and worthy interests of youth.

Vocabulary building obviously will take place in a gradually increasing amount as the student makes his way through the Manual; but, in the main, intensive vocabulary building should follow the initial learning of shorthand theory rather than be made very much a part of it. The learning of shorthand symbols should not be made needlessly "hard" by couching the symbols in a difficult vocabulary of relatively infrequent use. If a shorthand teacher will take the time to check Horn's list of 10,000 words of highest frequency against the vocabulary of our usual shorthand theory teaching material, he will discover to what extent the vocabulary of the teaching material is not even within the 10,000 words, much less the 5,000, 3,000, or 1,000 most common words. If we should tend only to leave out of our teaching material for shorthand theory all words not in Horn's 10,000 words of highest frequency it may be found that we should tend greatly to simplify the *quality* and *rate* of shorthand theory learning.

How Brink Does It

Everyone who teaches typewriting is interested in the "typing philosophy" of Mr. G. C. Brink, Central High School, Kansas City, Kansas. In a brief address Mr. Brink made these observations:

I like first to demonstrate whatever feature is about to be presented to the class from a high demonstration desk. Then all the class work on the same form simultaneously. I find that this method of presentation saves a great deal of time—more can be accomplished during the school term.

1. The Beginning. I consider the beginning lessons in the subject the most important of all. A good beginning will insure a good ending, usually. Typewriting is a skill subject and the habits formed in the beginning will be used by pupils throughout their experience to a large extent. Again, good habits can be as easily formed as can the poorer ones.

2. The Four Basic Movements in Typewriting. For a number of years I have been featuring the development of the four basic movements in typing, and this drill starts with the very first lesson on the machine. The first weeks of the course will largely determine the success of the teacher and also of the pupils. When the mechanical features or appliances of the machine that are necessary to its operation have been learned sufficiently to justify the introduction of the first writing lesson, the following movements are taken up and practiced:

(a) *The Insertion and Removal of the Paper.* The paper is always held with the left hand and the platen knob is always turned with the right hand (to the writing point with one turn.) The class practices inserting and removing the paper several times each day until the habit is thoroughly and correctly formed. A count of "1—2" or "1—2—3" is used, and pupils learn to insert the paper in not to exceed two seconds.

(b) *The Finger Stroke.* This is the most important movement used in typing. Instead of considering the finger stroke as one movement, it may be subdivided into a distinct movement for each finger on

each hand. For the sake of brevity I shall consider it in a general way and as one movement. The muscles of the arm, hand and fingers should be thoroughly relaxed. The fingers should be well curved into the form of a "hook," and right at the end of the fingers—the back of the hand being kept rather flat and steady. By keeping the muscles well relaxed the pupils can develop an individual finger movement. I consider the development of a short, individual movement of each finger the most important phase in the development of accuracy and speed in typing.

(c) *The Thumb Stroke.* The thumb stroke is given definite attention. The thumb should be curved outward—into the form of a crescent. Get as much curve in the thumb as possible, but keep the muscles relaxed, strike the space bar with a very quick motion and release the bar immediately. The right thumb only is used on the space bar. Practice can be had by using the alphabet, using a space between each letter.

(d) *Carriage Return.* Almost all machines now have a left-hand carriage return lever. Depending upon the type of lever used, the teacher should demonstrate the correct movement and then have the class practice making the return a number of times at the beginning of the typing period. All of these basic movements are practiced at the beginning of the typing period, and continued daily for a number of weeks, or until the members of the class have had ample opportunity to master the movement. In practicing the basic movements a phonograph can be used to good advantage.

3. *Presenting the Keyboard.* In starting actual writing on the machine, I use drills that are simple and that write well with the phonograph, and I introduce the entire keyboard in a very few hours of practice at the machine. I am more concerned with "how" the pupils write than with what they write, especially during the first six or eight weeks of the course. In the final analysis typing is made up of a very few simple motions. We have only to make the motions naturally, easily—and this will be, usually, scientifically.

Research Studies in Typewriting

An interesting contribution dealing with research studies in typewriting was made by Dr. E. G. Blackstone, University of Iowa. Surveys and experiments made in this field were reviewed, the conclusions being that definite progress is shown in the attitude of commercial teachers toward the subjects they teach. Dr. Blackstone urged that the exact value of educational theories be made the subject of investigation. The exercise of this attitude in a few things forces us to test all our teaching processes. If they are sound, they are only strengthened by the investigation. If they are faulty, they should be improved. Speaking on the "perfect copy fallacy" in typewriting, Dr. Blackstone made this enlightening comment:

"The requirement of perfect copies has probably caused more grief to students than almost any other form of torture which has ever been invented by typewriting teachers. I wonder how many students have dropped typewriting and perhaps the whole commercial

course because after twenty attempts they have still failed to secure the requisite perfect copy; how many have learned to fear rather than to like typewriting because as they approach the end of an otherwise perfect exercise their nervousness over the possibility of an error which would spoil the page has been too great for satisfaction to live in the face of it. Perfect copies have probably been required as the only method of training students to do perfect work, the idea being that we cannot permit 'sloppy' work (by which we mean papers with even one error) because it would lower our standards, but the queer thing about it is that in spite of our high-flung banners students come out of our courses still making mistakes.

"Nowadays there is a tendency to ask, not for perfect copies, but for improvement. If a student makes 20 errors on the first day and only 15 on the second, he has made progress and he should be praised for it. He is likely, then, to continue his work with whole-hearted interest and desire and may be led up the path toward perfection by degrees, but he cannot ordinarily be hauled up there bodily at the beginning."

Developing Typing Power

Subscribing to the idea that every right-thinking teacher should challenge, discriminate, measure, and perfect, Miss Adelaide B. Hakes, head of the Typewriting Department of Gregg School, Chicago, spoke of her research studies in typewriting. Typing power, so eagerly sought by teachers of this subject, was handled in a most enlightening manner.

In part, Miss Hakes spoke as follows:

First in importance is correct technique—and right here we have the privilege of seeing in our professional operators the highest achievement in skill that native aptitude, laboratory research, investigation, and application have developed up to this time. When we sit at the feet, or literally, stand at the side of these operators and study their method of operation, we see the best in technique that science has to offer and we can feel reasonably safe in emulating their style and form with fidelity.

One of the most formidable lions that lie in the path of speed is the hands of the average operator—their inability to operate dexterously. You and I have in our classes slow operators who seem unable to get beyond 40 or 50 words a minute. When we analyze we find that it is not in the mind, it is not in the eye, but in the stiff and rigid manipulation of the fingers. After weeks or months of this tense effort, this condition is almost impossible to overcome. The time to take remedial measures is in the beginning. Therefore, after observing action and reaction, stimuli and response, I commend for beginners, intermediates and advanced, repetitive, manipulative drills to loosen, limber, and flex the fingers—stroking drills that are real finger gymnastics on the keys. First the

rapid and successive stroking of the same letter, emphasizing the stroke—a low, quick contact with the surface of the key and a quick, curving-toward-the-palm get-away—no upward lifting or downward pushing or holding; then into combinations and words that are foundational material for connected matter.

I advocate the learning of the keyboard in the natural finger divisions or sections, because learning them in sections one thinks of them in sections, and this etches the individual work of each finger more deeply and indelibly into the mind. One of the greatest helps a teacher can render is to drill on every character on the keyboard until it can be located instantly, understandingly, and in a masterly manner. He memorizes the sections so quickly that no watching of the keys or wall chart is necessary. He then learns to associate the mental image with the printed letter —his eye follows and reads the copy, the sight of the printed letter is associated with the tactful feel of the key, and sets off the writing impulse.

To attain a high order of proficiency in this art I believe it is the part of wisdom to recognize the weak points and work with them until they become strong points. Any researcher who has operative skill will quickly recognize certain manipulative difficulties; for instance, sequences of letters like *tr, re, ew, sa, io, op*, etc.; words predominating in the weaker (third and fourth) finger strokes; words of one-hand stroking, words of difficult or catchy finger location, and words containing the slow or infrequent letters. Specialized practice on these will naturally lead to greater all-around proficiency.

But whatever the drill, whatever the practice, have a definite objective. We work with greater will when we know just why we are doing a thing, and if the effort is centered it is more powerful, so when new difficulties arise at different stages of development, meet them one at a time.

Rhythmic influence, according to Miss Hakes, is of extreme importance. This pertinent comment was offered:

In the matter of continuity, music has proved itself to be the greatest of the rhythmic assistants. Its steady, even marking of time keeps the strokes flowing in even acceleration; this effects ease of operation, economy of time and movement, and steadiness. Our skilled writers have developed such continuity of writing that photographic measurements, which show definitely the time consumed on each stroke, reveal that there is such an evenness in the timing of the strokes that the difference in time of any strokes or combinations is really infinitesimal.

A brief report of the Annual Meeting of the Eastern Commercial Teachers' Association will be given in the June *American Shorthand Teacher*.

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